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American School
of Classical Studies
in Rome.

CIVITA LAVINIA, THE SITE OF ANCIENT LANUVIUM

PART III¹

Returning toward the town we may notice in a narrow vestibule, just to the west of the great fountain, a bit of ancient road. More paving, similar to this, was found farther to the west, when the foundations were being laid for the town-house in 1881.² At the same time there came to light a marble house-pavement and abundant fragments of thin slabs of colored marbles, especially of *porta santa*, a terra cotta conduit passing beneath the paved street, and an interesting inscription³ stating that Honoratus (?) and Primigenius (apparently through the munificence of Lucius Oera) restored the dressing room in stucco, entirely rebuilt the pool, and installed a bronze basin ornamented with three prows of ships. These may have been the baths which at an unknown time were restored at an expense of 15,000 sesterces given by the Dastidii, father and son, in recognition of election to public offices, according to an inscription⁴ first recorded as seen in a vineyard not far from here.

The town-house formerly contained a little museum, but now such stones as remain are ruthlessly heaped in a damp, dark store-room of the basement. In the private office of the mayor is a marble statuette of an attractive bearded satyr sitting restfully upon a rock and musing in voluptuous bestiality. It is not unusually fine work, but the commune declined to part with it, some years ago, although offered an extravagant price.

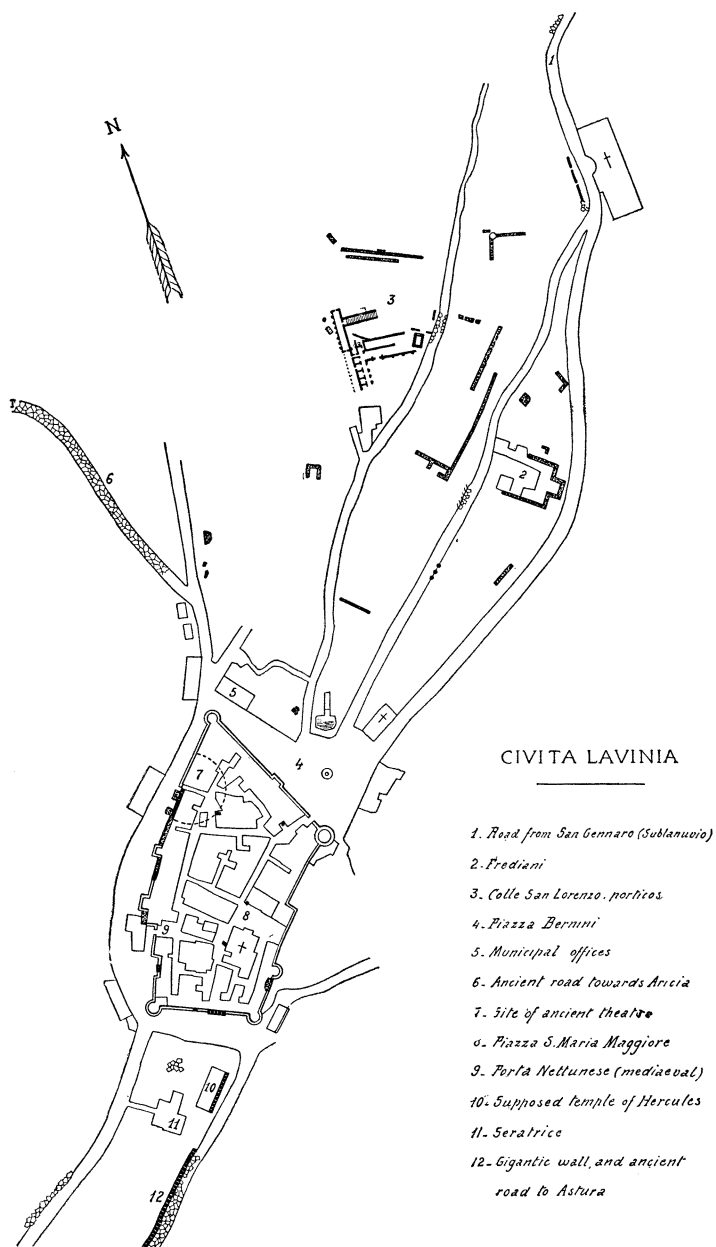
Of the two roads leading north from the town-house, that to the left is the road to the railway station. A short distance out this road, opposite the gas-works there is, on the right, a large flower garden, within which are short reticulate walls and a large paved niche (*schola*) of coarse *opus incertum*. At the left is the short cut down the hill towards the station, a mule path which

¹ See *A.J.A.* XVIII, pp. 18-31, and 185-198.

² *Not. Scav.* 1881, p. 139.

³ *C.I.L.* XIV, 2119.

⁴ *C.I.L.* XIV, 2115.

FIGURE 10.—PLAN OF CIVITA LAVINIA¹¹ Figs. 1, 2 are in Part I, Figs. 3-9 in Part II.

presently becomes a splendidly preserved ancient road, 2.60 m. wide, with the curbstone in place. It descends to the northwest for 200 m. at a grade so steep that it is only used for pack animals, the wheel-traffic making a long detour. It is very likely a road which passed just to the north of the villa at *Pozzi Bonelli* (where the silex paving stones are plentiful), to the Villa of the Antonines and eventually joined the Appia at some point south of the lake of Nemi.

From the west side of the town one gets a good view of Genzano and Monte due Torri to the north and, to the west, of Pratica, ten miles away, near the silvery sea, and nearer at hand, Monte Giove, supposed by some to have been the site of Corioli.¹ After the extinction of that city, the neighboring territory very likely became in part the land of Lanuvium. The fact that the long slope from the foot of St. Laurence's hill to the vicinity of this hill of Jupiter presents no remains of villas, while the slopes in other directions have shown abundant indications of ancient residence, leads to the conjecture that in this quarter stood the extensive sacred grove containing the cave of the oracular serpent.² This negative argument, moreover, is backed by a few positive indications. One of the prodigies related by Obsequens³ refers to the "Laurentine forest," which was large enough to afford effectual escape to some restive chickens. This name would apply to a wooded tract extending eastward from Pratica towards Lanuvium. To this day the region is called *La Selva* or *Le Selve Vecchie*, though no trees are to be seen.⁴ Certain holdings in the district go by the names *Dragone* and *Dragoncello*. A little abandoned church at a distance from any habitations is possibly a memorial of the intention of the primitive Christians to cure of evil influence a spot strongly infected with the pagan tradition. Near by was found a marble entablature of the Doric

¹ Corioli was in this part of Latium, but for its exact site we have no evidence whatever. It passed out of existence as early as the fifth century B. C. (Liv. iii, 71; Plin. iii, 5, 9). Monte Giove has not a single stone belonging to ancient times, and never has had, so far as I know.

² Prop. 4, 8, 3.

³ Obsequens 24: *cum Lanuvii auspicarentur, pulli e cavea in Silvam Laurentinam evolarunt neque inventi sunt*. Others emend, from Val. Max. 1, 6, 7, to *Lavinii*.

⁴ "That a district one mile west of Lanuvium could be called *Silva Laurentina* seems impossible. For the extent of the domains of the temple cf. the brick-stamp SACRA LANVIO, found at Fogliano (*Mél. Arch. Hist.* 1905)." T. A.

order with the early inscription¹ Q · CAECILIVS · CN · A · Q · FLAMINI · LEIBERTVS · IVNONE · SEISPETE|MATRI · REGINAE. This came to light accidentally; with intentional probing it would perhaps not take long to find the very spot visited by *Cynthia qua sacer abripitur caeco descensus hiatu*.²

The *castello* of Civita Lavinia³ does not represent any ancient line of fortification. It is trapeziform with the shorter side toward the southwest, measuring roughly only 200 m. long and 100 m. wide. The wall, of various sorts of construction, is very thick at the ground level, but tapers up to a horizontal line about ten feet from the base, above which line it keeps the same reduced thickness. Its original battlements have almost wholly disappeared, making room for the irregular line of dark gray mediaeval houses which thus perch higher than the treetops. Five frowning towers guard the corners of this citadel, of which that to the northeast, called *La Rocca* (Fig. 13), is of special interest. There are but two gateways, the *Porta Romana* on the north side, and the *Porta Nettunese* on the west. The walls in their present shape were built by the Colonna family in the fifteenth and sixteenth centuries, and in two or three places may be seen a marble shield bearing the "column" of that powerful clan. Ancient building blocks of dark peperino were plentifully employed in its construction, along with smaller stones, bricks, and plaster. Along the west side it was easier to incorporate standing walls of various periods.

Down by the *Porta Nettunese* is a short patch of concrete set in red *pozzolana*; farther to the north a longer strip of concrete, faced with flat brick after the custom of the fourth century; still farther up are 79 metres of concrete and at one spot, beneath a modern arch, may be seen six receding bands of the reticulate facing. North of this comes a solid wall of quadrate work, 10.40 m. long, supporting a bracket moulding (*cymatium*) at a height of 3.30 m. from the ground. There are five courses of rectangular blocks measuring about 1.47 m. × 0.70 m., finely joined with little or no cement, the construction being very similar to that of the *tempietto*. This wall formed the back line of the stage of the Lanuvian theatre. It appears that it was later thought desirable to enlarge the stage, as high masses of concrete were built

¹ C.I.L. XIV, 2090.² Prop. 4, 8, 5.³ See Galieti, *op. cit.* pp. 20 ff.

against the outside of the wall,¹ one of them nearly level with the moulding, the other less than half as high, but having above it, in the stones, cuttings for beams, which probably supported some theatrical mechanism (Fig. 11).

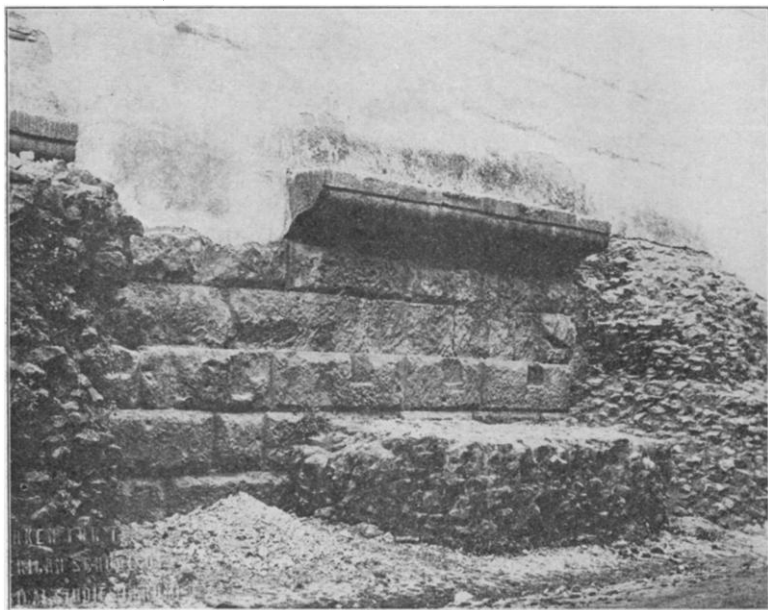


FIGURE 11.—BACK WALL OF THE SCAENA AT CIVITA LAVINIA

Several metres to the east of the southern end of this stone wall, one finds, in a wine vault (accessible through the smithy), portions of two thick stone arches springing at right angles from a common pier and topped with a rough concrete wall. Above, in the stairway of one of the houses built upon the town wall, are four courses of ancient stone similar to that forming the outside of the stage, probably in position though now covered with white-wash and a few bits of plaster. The converging slope of the ground about here still bears witness to the position and size of the ancient building. Approximately on the outer semicircle stands a fountain leaning against an ancient reticulate wall. Our first definite knowledge² of the Lanuvian theatre dates from 1832,

¹ See Fig. 11. These masses no longer actually touch the wall; they were jarred apart, perhaps in the earthquake of 1892.

² See, however, a sketch in Labruzzi IV, 42; cf. *Mél. Arch. Hist.* XXIII, 1903, p. 401.

when two sections of the seats were uncovered, along with many architectural fragments pertaining to the stage and believed to belong to the age of the Antonines.¹ The auditorium was found to rest partly upon the native tufa of the hill and partly upon massive arches. It was so placed that the spectators could command the view over the low, wooded plains on the west to the distant sea. A reminder of these early excavations, in the form of a modern marble inscription, stands high above the door in the narrow, bridged street. It relates that this spot was visited in 1833 and again in 1834 by Pope Gregory XVI, who marvelled



FIGURE 12.—MARBLE GRIFFON AT CIVITA LAVINIA

at the “*antica magnificenza della fabbrica gravata dai molti esquisiti avanzi di marmi da mano di uomo egregiamente lavorati.*” It is a pity that he took no steps to conserve some of this exquisite magnificence. The auditorium, if not dilapidated, is now tightly entombed beneath dwelling houses; but certain of the “labored marbles,” of an artistic value that would easily justify for them a place in the Vatican, are tumbled with barrels and ladders into a deep wine cellar on the same site, entered from the Piazza Bernini. They comprise Corinthian capitals both of columns and of pilasters, a decorative marble frieze, and a heavy marble block which appears to be the end of some massive balustrade decorated with a carved torch, behind which, on each side of the thick slab,

¹ *Bull. Inst.* 1832, p. 6.

is a relief of a semi-rampant griffon (Fig. 12), similar in style to those in the frieze of the temple of Faustina in the Roman forum.

The site was again opened, and not without reward, in 1865.¹ At this time were recorded pilasters of peperino, a stairway, arches, a black and white mosaic and three inscriptions,² one of which refers to a restoration of the theatre by some generous citizen, probably in the period of the Antonines. We may suppose that in the earlier days the young comedian, Roscius, here first displayed to his fellow townsmen those talents destined to make his name immortal. After the degradation of the drama, it was doubtless here that the pantomimist Agilius Septentrio won such favor that an honorary statue was erected to him at public expense.³ There were certainly statues within and about the theatre, for in the excavations of 1865 Sig. Auconi was fortunate enough to bring to light, besides a bronze arm and a draped female figure, the stately, colossal Claudius with the attributes of Jupiter, which was purchased by Pope Pius IX and now stands in the Vatican.⁴ The emperor wears the crown of oak and stands beside an eagle. The roughly cut back and the form of the attached base show that the statue was placed in a niche. This is a Roman copy of a type represented by the Claudius similar in attitude, but of slightly smaller proportions and more carefully finished, which was discovered in the Metroon at Olympia, and signed by the Athenians Philathenaeus and Hegias.⁵

At the eastern end of the Piazza Bernini stands the dark, majestic, corner tower, built in the fifteenth century and decidedly the most imposing local survival of the middle ages (Fig. 13). It is formed by two cylindrical drums, both with well-proportioned machicolation, the upper being about two-thirds as large as the lower. The windows, both square and circular, are few and small. Below one of them a heavy foot-ring and a chain with the two semi-circles of an iron collar recall the cruel practises of the pil-

¹ *Bull. Inst.* 1865, p. 225. Again in 1891 (*Not. Scav.* p. 253) two more walls pierced by arches were uncovered and reburied; they were believed to belong to the stage.

² *C.I.L.* XIV, 2102 (time of Marcus Aurelius), 2127, 2128.

³ *C.I.L.* XIV, 2113.

⁴ Vatican Sala Rotonda, No. 550. See Helbig, *Führer*, Vol. I, p. 200; also *Annali dell' Ist.* 1872, pp. 56 ff. Tav. E. Bernoulli, *Röm. Ikon.* II, 1, Taf. 17, p. 332; n. 5, p. 349. Photograph, Alinari No. 4070.

⁵ Curtius u. Adler: *Olympia, die Ergebnisse der . . . Ausgrabung*, Textband III, 2, p. 244, Taf. LX, 1.

lory. Within is the treacherous prison-drop, or man-trap, beneath which human skeletons were found in the early part of the eighteenth century. There is a large central space, and living-rooms, passages, fighting-places, and the stairway are built within the thickness of the outer wall. When the duke of Cala-

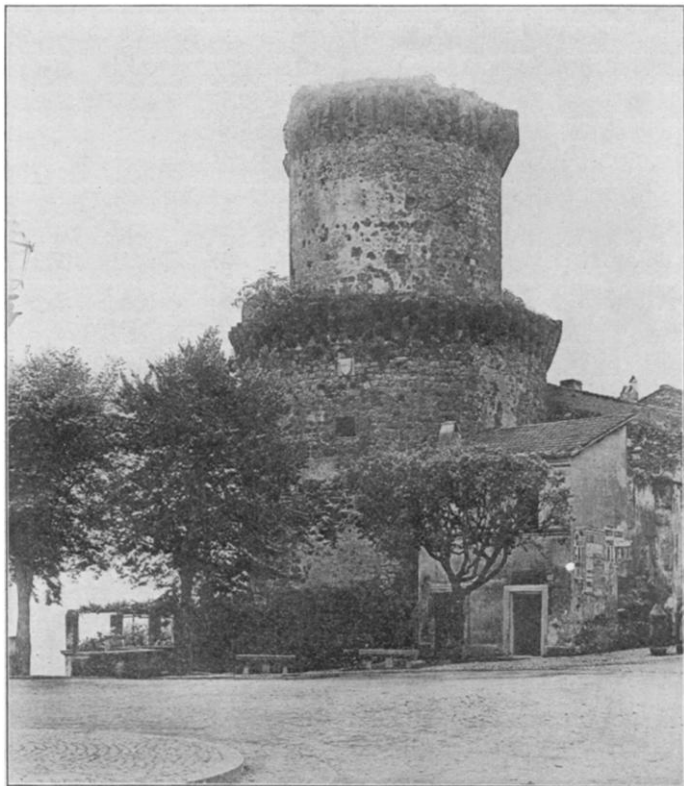


FIGURE 13.—FIFTEENTH CENTURY TOWER AT CIVITA LAVINIA (LA ROCCA)

bria took the *castello* by storm, August first, 1482, this *Rocca* for three days longer remained invincible. A touch of mystery accrues from the coat of arms¹ which the tower bears; it is not that of the Colonna or of any known family of the period.

In the mediaeval *enceinte* just west of this tower, where once stood the Porta Romana, Nibby saw, seventy years ago, a par-

¹ Simply a shield divided into four quarters, of which that above and to the left is raised or "full."

tially legible honorary inscription¹ to Gaius Mevius Donatus. On both sides of the street are large ancient blocks; those at the right, opposite the fountain, I take to be the piece of wall which Nibby noted as being within a wine shop. I do not believe that these blocks stand *in situ*. The fountain no longer has its third century sarcophagus with masks and bucrania, but it still delivers its water from the mouths of two spirited couchant lions, thirteenth century work, which are said to have supported colonnettes in the mediaeval church. This main street is about twelve feet wide and admits when necessary the two-wheeled carts. The other paved passages between the houses are narrow and tortuous, passing under wide, arched bridges; they are dimly lighted, but are kept comparatively decent and are populated with chickens and little children. The houses, built of dark gray volcanic stone, have, as a rule, above the rooms on the ground floor, a second story which is reached by a partially covered outside stairway. Both round and pointed arches are used over the windows and doors.

The main street ends at the Piazza Santa Maria Maggiore. On the north is the baronial palace of the fifteenth century. The interior contains nothing of interest except a "Massacre of the Innocents" attributed to Nicolas Poussin, in the residence apartments of Cavalliere Gucci. The outer wall displays the marble pedestal of an honorary statue of Titus Aurelius Aphrodisius, freedman of the emperor, erected by the Lanuvian senate and people;² beside this is the fountain, decorated with an ancient marble mask and a large marble sarcophagus,³ the face of which, divided by spiral colonnettes into three equal fields, presents the gates (of Hades?) standing ajar, two female figures on the left and two men in togas on the right. The work is of the third century, and the receptacle is of such unusual size that Nibby considered the four adult figures to be portraits of the Romans once packed within it!

Opposite is the collegiate church⁴ in the form which it has had since 1675, when it was rebuilt by Philip, last of the Cesarini. There is a marble bit from the mediaeval church over the sacristy door, and in the chapel hard by hangs an interesting canvas,

¹ *C.I.L.* XIV, 2107.

² *C.I.L.* XIV, 2104.

³ Engraving of the sarcophagus in Volpi, Vol. V, p. 94, Tab. V.

⁴ See A. Galieti, 'Memorie della Chiesa medioevale di Civita Lavinia' in *L'Arte*, Rome, 1909 (Ann. 12, Fasc. 5), p. 349.

serving as the background of a graven image of Christ on the cross. It shows, on the right, Mary, the mother, fainting in the arms of John; on the left, Mary Magdalene in tears. It is a painting of the Roman school, in imitation of the manner of Raphael, and has generally been considered the work of that master's pupil, Giulio Romano. The Rev. Alberto Galieti, however, who has made a special study of this work, believes that it is of a rather later date, and by an artist of secondary importance. The graceful *campanile*, from its similarity to those in the Piazza Navona at Rome, has been attributed, without any foundation, to Borromini, and this celebrated name is given to the adjoining little square. In the church wall just to the left of the tower stands the inscription¹ to Marcus Aurelius Agilius Septentrio, the most celebrated pantomimist of his day, honored during the reign of Commodus by the Senate and People of Lanuvium. Across the street is situated a pretty little house of the thirteenth century; its front has a window with two pointed arches springing from a central colonnette, an eighteenth century inscription,² and a bit of ancient marble frieze with marine creatures represented in relief.³

From here the *Via dell' Anello d' Enea* leads westward to the *Porta Nettunese*. In the first street on the left⁴ there was discovered in 1877, slightly below the modern level, a room with colored marble mosaics, frescos and stairs leading to an upper story.⁵ As the town was built in the centuries when no attention was paid to archaeological remains we have no means of knowing how many of its houses are founded upon dwellings of the imperial days. The western exit was double, that is, constructed with two parallel arches separated by a redoubt; a remnant of the inner arch is shown in Figure 14, the outer one stands entire.

We descend to the tower at the southwest corner, where, in the stone work of the fifteenth century, is an iron ring, perhaps two centuries old, which is believed, by the more aged and conservative generation of *Civitani*, to have been first to receive the hawser of the ship of Aeneas, as the fates drove him storm-tossed to Italy and the Lavinian shores. The fountain at the

¹ *C.I.L.* XIV, 2113.

² SOLI DEO LAUS ET GLORIA 1753.

³ The *delphinanthropi* are shown in Volpi, *Vet. Lat.* V, p. 94, Tab. VI.

⁴ A street called Il Torrione from a high stronghold that once dominated the gate; the latter is demolished but the street is still picturesque: see Fig. 14.

⁵ *Not. Scav.* 1877, p. 209.

opposite corner has beneath its ancient marble face a circular water basin formed by placing, as successive layers, bases and a capital from an Ionic column of marble over a metre in diameter. The wall along the south end of the town is made almost entirely



FIGURE 14.—STREET (IL TORRONE) AT CIVITA LAVINIA

of large tufa blocks from ancient buildings, in places so poorly set that the vertical joinings form long continuous lines. Beyond the fountain, above which is immured the large stone mask of a grotesque satyr with twisted horns,¹ are four courses of peperino blocks, finely set without mortar, resting upon rubble work

¹ Volpi published the mask in *Vet. Lat.* Vol. V, p. 94, but the engraving is a very poor likeness.

which was originally below ground. Farther on, around the corner on the east side, a large niche of old concrete has been incorporated into the wall.

Immediately below, the eastern side of a big rectangular barn is seen to rest upon a solid ancient wall of *opus quadratum*, which deserves more than passing attention. Nibby seems to have found another wall of similar construction running parallel to this and situated to the east or southeast, which led him to infer the existence of a large building in this truly commanding position upon the brow of the hill. The wall which remains today is of peperino parallelopipeds 0.45 m. \times 0.48 m. square and from 1.20 to 1.58 m. in length. It is 33 m. long in the general direction north to south; eighteen courses are visible, laid as alternate headers and stretchers and rising to a height of 8.50 m.; above them is the modern rubble building. The lowest two courses, slightly protruding and noticeably unfinished, were doubtless intended to lie underground; the next five courses, which have been covered with earth till within the memory of neighboring residents, now present their ancient surface preserved with nicety; about the edges of each block a flat band about 0.05 m. wide is planed smooth, leaving the inner portion chipped to produce the effect of rustication; the upper eleven courses have been exposed to the weather, at least from the time of Canina,¹ and now closely resemble those of the *Tabularium* at Rome. This building is coming to be known locally as the temple of Hercules. It is highly probable that the worship of that god was centred in the vicinity. From a well near by, in the Seratrice garden, have been taken artistic fragments, including peperino capitals and architraves and several pieces of inscriptions pertaining to the cult of Hercules,² including a slab which appears to have had on one side the record of a restoration by Tiberius and on the other that of one by Hadrian.³

Continuing on the road to the southwest down the hill we come into the presence of the largest and most ancient of the architectural remains of Lanuvium; the most impressive and

¹ Labruzzi, IV, p. 44. Canina (*Edifici*, tom. VI, tav. 66) shows the ancient paving, not as in his plan, but as continuing along the curve of the present road up past the north end of this wall.

² *Not. Scav.* 1892, p. 236; 1907, pp. 125, 656, 659.

³ Sig. Galletti has written an article on the Heracleion of Lanuvium, which will appear in one of the archaeological journals published at Rome.

instructive object, to my mind, in the entire region. It is the archaic retaining wall,¹ running northeast to southwest contiguous with the ancient road, and in fair preservation for the distance of 320 metres, built with soft, gray, peperino blocks of Cyclopean proportions, but cut and joined with the precision of historic times. Not only does the wall follow the sinuous contour of the hillside, but the courses of stone form undulating lines parallel to the varying slopes of the road. The vertical joints, are,



FIGURE 15.—ROAD FROM ASTURA

however, kept perpendicular so that the blocks, on the slopes, are not rectangular prisms but rhomboids (Figs. 15, 16). The blocks are of various sizes, for example 0.96 m. \times 0.59 m.; 1.08 m. \times 0.99 m.; 1.87 m. \times 0.63 m.; 2.06 m. \times 0.76 m. Those which can be completely measured have a thickness of 0.80 m. to 0.90 m. There was at least one inner tier. From the northeast end, for about one-fourth of the entire length, five courses stand in place.

¹ The wall is shown in an engraving in Canina, *Edifici*, VI, tav. 66, and in another of Labruzzi (See also Labruzzi, IV, 43), to be found at the Academy of St. Luke in Rome, where by a preposterous error it is marked "Porta Napoletana a Velletri, mura di centa (sic) dell' orto di San Clemente."

For the rest of the way the two lower courses continue and are surmounted by concrete, set with plentiful white mortar, and in a few places still faced with reticulate work. In the imperial period, when military defense was no longer required, buildings

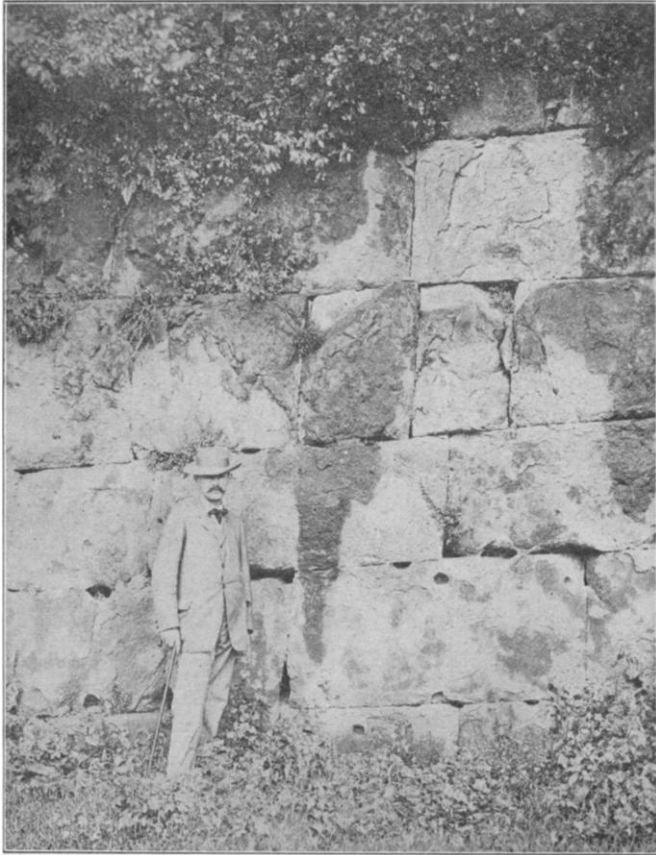


FIGURE 16.—RETAINING WALL BY THE ROAD FROM ASTURA

were probably placed above the old wall.¹ The early period of this structure and the influence of Greek methods is proved by the hollowing of the inner parts of the surfaces of contact of the blocks, technically termed *anathyrosis*.² The lowest course is

¹ It is said that a large temple base is buried on the west of the southernmost part of the wall.

² This is one of many helpful observations made by Mr. Van Buren who kindly went with me over most of the ground described in this article.

slightly projecting and is neatly joined to the pavement; in their original positions at the angle are many of the ancient basalt wheel-guards, shaped something like a quarter-sphere, situated at intervals of about five metres. The polygonal blocks of the paving, many of which are about a metre in diameter, do not extend under the wall, though in a few spots they appear to do so, owing to the settling of certain large blocks. The road is presumably much later than the wall. It is preserved towards the southwest to the considerable width of five metres, which leads us to suppose that this was the main road from Lanuvium to the south, and that this pavement and venerable wall were familiar to the eyes of Cicero as he journeyed between his villas at the Astura and at Tusculum.¹ At the lower end the wall stops at a point where one branch of the ancient road crosses the line of the wall and continues north toward the town, west of the present road and at a slightly higher level. Beyond this road rises the natural rock; hence there is no proof of the statement found in certain guide books, that there was an ancient city gate at this point. Not a single trace remains of the stone building seen by Westphal² across to the south; it probably stood upon the natural rock terrace now seen in the rose garden.

The ancient road at this point makes a sharp turn to the left, passes above the little church of the "Madonna delle Grazie," then is lost in the garden. That here we stand without the city limits, at least those of the republican age, may be deduced from the discovery, in 1883, in the Vigna Campiotti; not far from the church, of an underground tomb³ containing three sarcophagi of peperino without inscriptions⁴ and certain smaller objects, such as an alabaster casket, a metal mirror, red-figured vases, a bronze stilus, and little silver chains, from all of which it was concluded that the tomb was used at the close of the second century before Christ.⁵

There is now no road from Civita Lavinia to the coast. We descend by the mule path between the vineyards and cross the

¹ Cic. *ad Att.* XII, 41, 1; 43, 1; 44, 3, etc.

² Westphal, *Röm. Kamp.* p. 36.

³ *Not. Scav.* 1883, pp. 88, 251; 1892, p. 272.

⁴ A sarcophagus of similar description is now in the basement of the *Residenza Comunale*.

⁵ "For views of paths east and west of the village of Civita Lavinia, see Labruzzi, IV, 45; Canina, VI, 66." T. A.

railway;¹ at the foot of the hill the path traverses fifty metres or more of ancient paving well preserved; farther on, this road may be detected a pace or two to the east of the present track and at a slightly lower level; it has been traced several miles in a straight line to the south, traversing the region known as Campo Morto. It connected Lanuvium with Ulubra and Astura, and had a branch to Antium.² About two and one-half kilometres from the town, beside the road, on the left, are the concrete remains of a Roman tomb,³ measuring externally about three by five metres; the barrel vault inside is lined with very hard yellow stucco an inch thick. In the pasture 250 paces to the right is a high concrete⁴ structure about 15 m. square containing a well 0.90 m. in diameter with two sets of footholes, and rooms with traces of fine reticulate. Nibby⁵ reports an *exedra* near the north corner and parallel walls rising from the upper level; he calls this a villa of the Augustan age; it is now named Grotta Piattelli.⁶

Two kilometres farther on, beyond two immense masses of concrete tumbled together upon the left, we come to an interesting ancient Roman bridge, called Ponte Loreto (Fig. 17), perhaps from a laurel grove once in the vicinity. The paving of the bridge is 30 m. long and 5 m. wide from curb to curb; the parapet walls are 0.90 m. thick and of stone blocks like those of the vault,

¹ "To the eastward, east of the railwayman's house at pt. 225 [in the official carta geographical], are concrete foundations in the bank above the line, and a little east again are brick ruins, much destroyed, running southwest by west and some *opus quadratum*." T. A.

² Westphal, *Röm. Kamp*. p. 40.

"To the east of it, east of La Torretta, is a mediaeval ruin, but a little further south there is much brick and marble, and paving stones of *selce* found in making the vineyard, which is full of walls of buildings and late burials. Just to the south is the cutting of the road. At this point a branch-road went off to the west; the pavement is very good and the stones very large, but it lies under ten feet of soil, so that it cannot be traced. Just south of this goes off the path to the Casale Strutt. The field wall east of the main road contains much brick and marble." T. A.

³ "It seemed to me to be part of a larger building." T. A.

⁴ Concrete in two layers. The stone of the lower layer is silex, of the upper a porous volcanic stone.

⁵ Nibby, *Dintorni*, II, p. 188.

⁶ "There is a branch road going off N. N. W. from the main road to the villa. Nibby also gives a plan (*Schede*, III, 68, *i.e.* in his manuscript notes in my possession). The place is called R(egione) Petrarà." T. A.

which has a span of 4.72 m. and intersects the road at an angle of 45 or 50 degrees.¹ Certain cuttings on the under side of the vault, not surely ancient, seem to have served to hold in place a movable dam with which to raise the level of the water upstream to the east.

The conspicuous white house three kilometres to the east, and about one kilometre south of the railway, marks the "Colle delle Crocette." The house (Casale Strutt) is for the most part founded upon ancient *opus quadratum*; a shed to the rear is floored

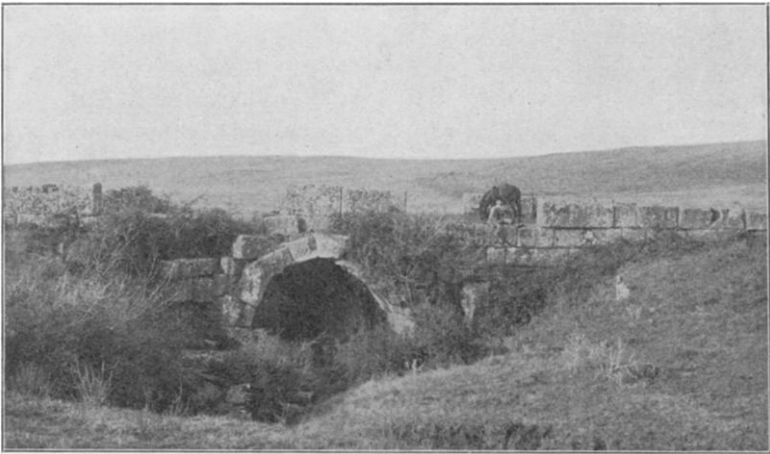


FIGURE 17.—PONTE LORETO NEAR CIVITA LAVINIA

with the ancient small white *tesserae*. In the vicinity have been found, besides huge amphoras and an ancient wine press, fragments of pottery and scarabei indicating a period of Etrusco-Latin civilization.²

¹ Director Ashby of the British School has an unpublished drawing of the bridge made by Carlo Labruzzi in 1789 (IV, 46) cited in *Mél. Arch. Hist.* XXIII, 1903, p. 401. "The direction of the bridge seems to have been altered from 20° east of south to due south." T. A.

² Reported by Murray (*Rome and the Campagna*, p. 506) who personally visited and studied Civita Lavinia. "A path passing south of Casale Strutt and running east and west (marking what was till lately the boundary between the cultivated and the uncultivated ground) was, *we were told* (1902) ancient, with pavement visible in places running to the Via Appia on the east and to the Anzio road at Pasquali on the west." T. A.

To complete our examination of the remains of Lanuvium, we cannot do better than repair to the *villino* of Sig. Vincenzo Seratrice, royal inspector of antiquities, whose garden adjoins the "temple of Hercules." Here are preserved numerous inscriptions and sculptures found in recent years, mostly from Lanuvian territory, bits of ancient fresco, collections of coins and terracotta lamps.

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